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one between crimson and scarlet, and is a very powerful color indeed, but scarce to be got in a flat tint. A crimson broken by grayish-brown, and tending toward russet, is also a very useful color, but, like all the finest reds, is rather a dyer's color than a house-painter's.

Pink, though one of the most beautiful colors in combination, is not easy to use as a flat tint even over moderate spaces; the more orangy shades of it are the most useful, a cold pink being a color much to be avoided.

As to purple, no one in his senses would think of using it bright in masses. In combination it may be used somewhat bright, if it be warm and tend toward red; but the best and most characteristic shade of purple is nowise bright, but tends toward russet.

Mr. Morris recommends the decorator to be very careful of bright greens, and seldom, if ever, use them at once bright and strong. He also cautions him to beware of dirty greens. Very sound advice and especially interesting as coming from Mr. Morris, for he has been held mainly responsible — unjustly, he tells us — for the introduction of that "dingy, bilious-looking yellow green," which has had such a vogue in England and the United States.

But if green be called a work-a-day color, surely blue must be called the holiday one, and those who long most for bright colors may please themselves most with it; for if you duly guard against getting it cold if it tend toward red, or rank if it tend toward green, you need not have much fear of its brightness. Now, as red is above all a dyer's color, so blue is especially a pigment and an enamel color; the world is rich in insoluble blues, many of which are practically indestructible.

There are not many tints fit to color a wall with. Here is Mr. Morris's list of them:

A solid red, not very deep, but rather describable as a full pink, and toned both with yellow and blue, a very fine color if you can hit it. A light orangy pink, to be used rather sparingly. A pale golden tint, i.e., a yellowish-brown; a very difficult color to hit. A color between these two last — call it pale copper color. All these three must be prepared with great care. If they are muddy or dirty failure is inevitable.

Tints of green from pure and pale to deepish and gray: always remembering that the purer the paler, and the deeper the grayer.

Tints of pure pale blue from a greenish one, the color of a starling's egg, to a gray ultramarine color, hard to use because so full of color, but incomparable

when right. In these one must carefully avoid the point at which the green overcomes the blue and turns it rank, or that at which the red overcomes the blue and produces those woeful hues of pale lavender and starch blue which have not seldom been favorites with decorators of elegant drawing-rooms and respectable dining-rooms.

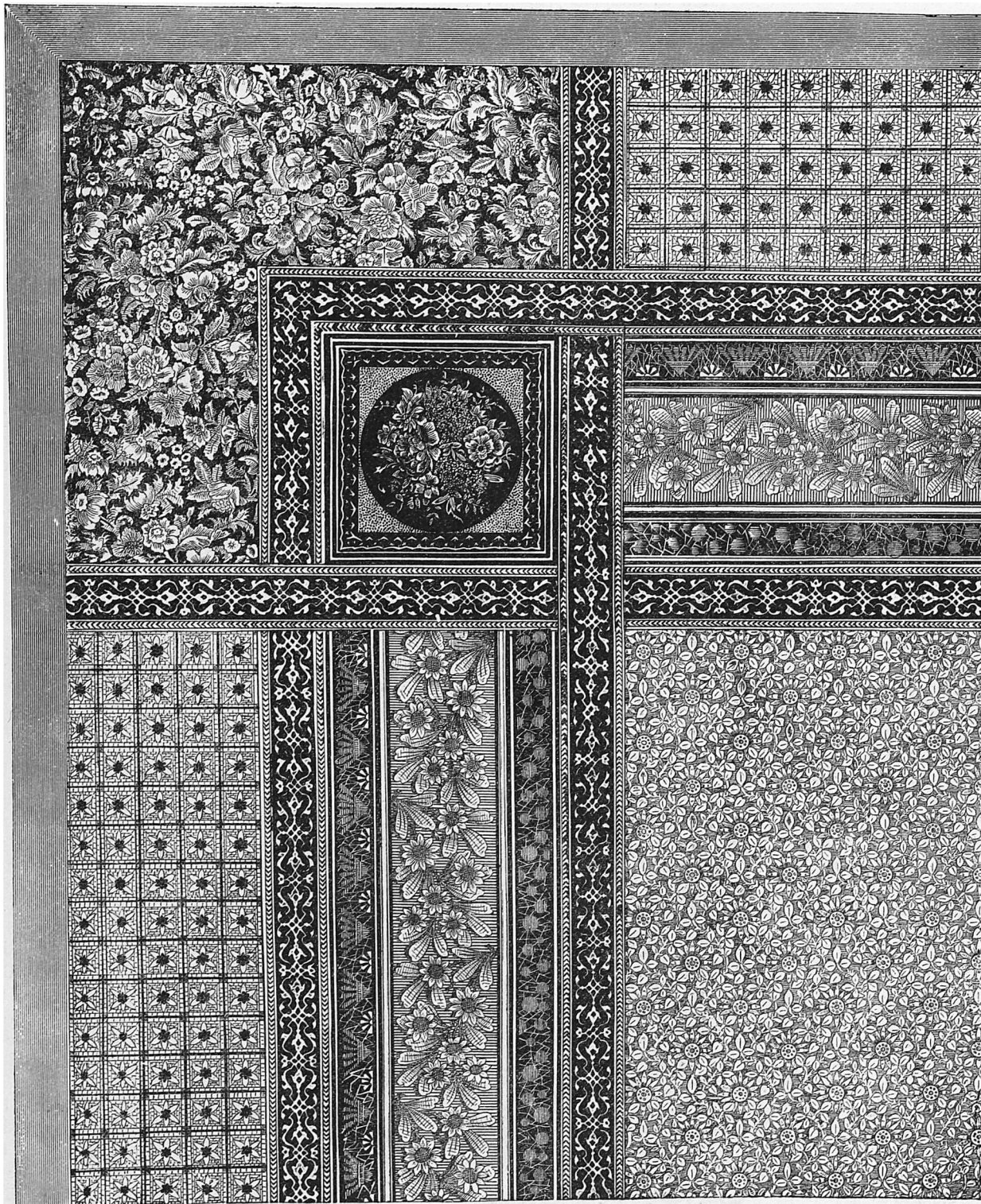
BACKGROUNDS FOR PICTURES.

THERE can be no greater mistake than to hang paintings on dirty light tints, which always "drag down" the tones of the pictures themselves, instead of setting them off as some suppose. Another point is that the frames or mounts of the pictures must

be painted wall is the background best adapted to set them off to advantage; but, if paper is employed, it should be chosen of some tertiary tint, powdered with geometrically arranged conventional flowers and leaves. If tertiary tints are not approved, a design into which are introduced in minute portions the primary colors, will produce a warm, rich effect, and will yet be free from even a suggestion of vulgarity, provided only that the colors are well balanced. As walls must be considered merely as backgrounds to the objects in the rooms, obtrusive patterns of fruit and flowers are objectionable; for, in so far as they become prominent and conspicuous, they detract from the objects they are intended to set off.

Where pictures are hung the carpet should be of a small pattern and of a dark color. The contrast will apparently give them an augmented light. But if the room is covered with carpet of gay colors — scarlet, orange, yellow, light blue — in huge scrolls, and forms, with roses large as red cabbages, and tulips the size of quart pots, the vision becomes disturbed, and the delightful gradations of tint the talented artist has so intensely studied are totally annihilated by this vulgar tawdriness and want of repose.

MAKERS of marble fireplaces in England, spurred into competition with the makers of wooden mantels, who have for some time past had matters all their own way, are producing marble overmantels with bevelled mirrors and all. The Philistine ironworker, who thinks he is never so artistic as when imitating marble or wood in metal, is doing the same sort of thing in iron painted to look like wood. The Ironmonger, the organ of the trade in London,



CEILING-PAPER DESIGN.

be taken into account. White mounts in gilt frames are useful where the wall is rather pale, or of mixed coloring; but should be excluded where the pictures hang on dark grounds. If the pictures are few and far apart, especially if "water-colors," they are best hung on quiet tones of not too dark color. If numerous, the tone of the ground may be strengthened with advantage. In the latter case, and for paintings in oil, a rich red has no rival as a ground color. A poor or dusty-looking red is not good. The proximity of black rather tends to enfeeble water-colors (which lack depth in the dark tones and shadows), but is beneficial to oil-paintings, which thereby gain in purity.

When there are many pictures to adorn a room, a

exultingly announces that a certain firm are producing hall furniture in metal, such as "it would be impossible to distinguish from carved wood without handling them," and adds with triumph that, as the seat of a particular "black and gold chair" is an imitation of mahogany, "with stain border and plain centre panel," the metallic composition of that would probably escape notice altogether. It seems as if it would require more than one generation of Eastlakes, Dressers, and Morris to bring about any kind of art reform in some of the trades in England. America is bad enough in this regard, but we do not recall any trade journal in this country which has made quite so shameless a boast of a sham.